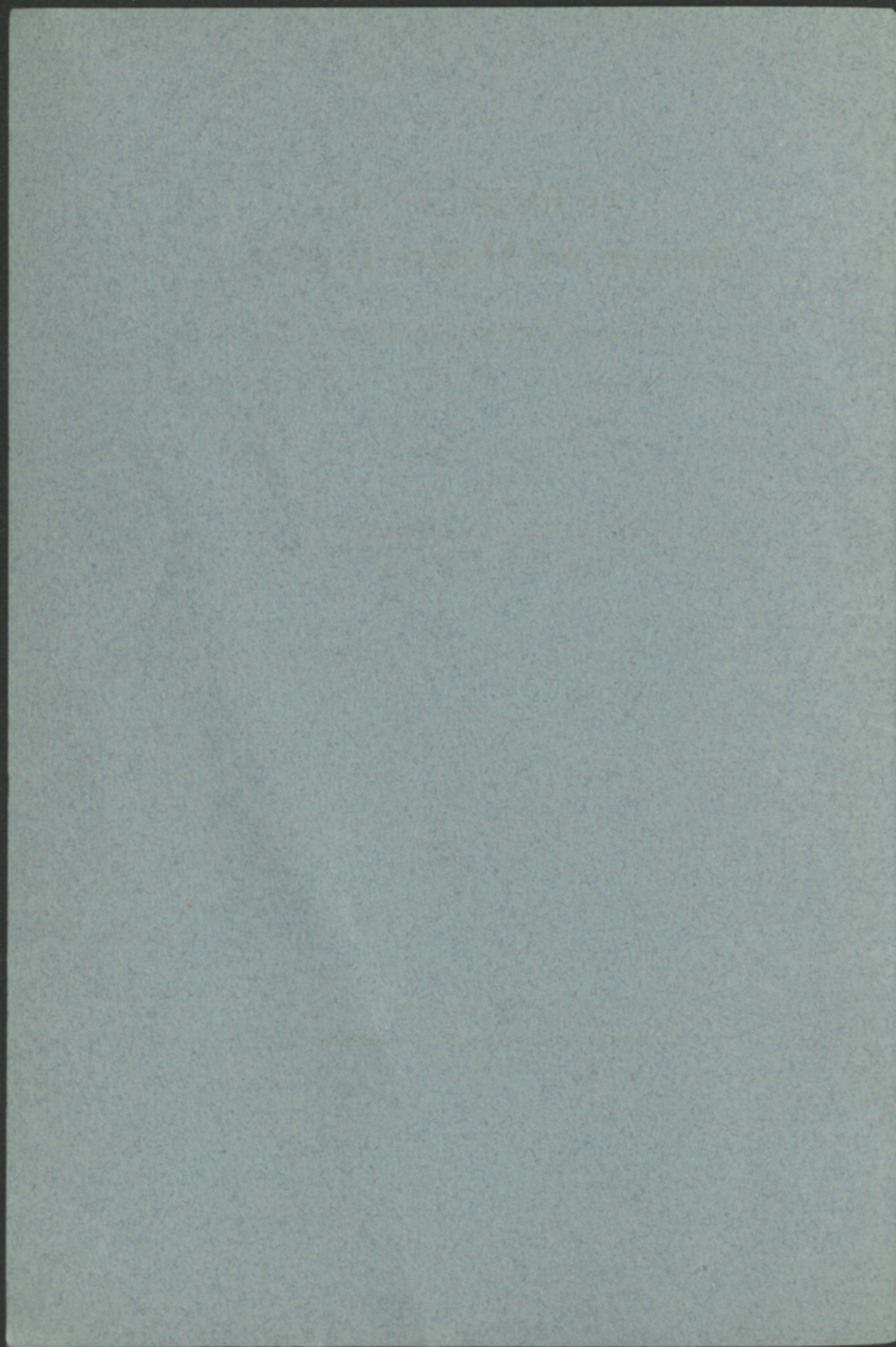


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Textiles, Antique and Modern

The Newark Museum Association

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An Exhibition of
Antique and Modern Textiles

by
The Newark Museum Association

In the Public Library Building
Nov. 26—Dec. 20, 1914

Newark, New Jersey
For the Newark Museum Association
1914

Acknowledgments

This exhibition would have been quite impossible without the assistance, briefly mentioned below, which is here very gratefully acknowledged.

The Boston Museum of Fine Arts sent from its collection of textiles, ninety pieces of Italian and Spanish brocades and velvets of the 15th, 16th and 17th centuries.

Mr. A. Siegfried Lau of Newark secured for us the thirty-four Oriental rugs shown in the sculpture room; wrote the notes thereon which follow, and compiled the catalogue.

Mr. Herter of the Herter Looms of New York sent a group of examples of the work of his establishment, shown in the south end of the Main Gallery.

Cheney Brothers of Connecticut and New York sent twenty-six pieces representative of the best products of their looms.

Textiles, Antique and Modern

Notes of the Exhibition

The textiles lent by the Boston Museum of Fine Arts are sufficiently explained by their labels which Miss S. G. Flint of the Boston Museum was kind enough to prepare for them.

The Herter Looms were established in 1908. They produced at first tapestry of the kinds that were woven in the Netherlands in the 15th century. Their output is now found in many homes in this country and Europe. Of special interest is the set of twenty-six panels picturing the story of New York, now in the Hotel McAlpin. Besides handwoven tapestries these looms design and execute many kinds of silk wall coverings, lamp shades and other decorative fabrics. Samples of many of these are shown in this exhibit.

The Cheney Brothers have been manufacturing silks in Connecticut for three generations, and have now the largest silk manufacturing establishment in America. They have the reputation of being the only great firm in the world that carries the making of silk through all processes from raw silk to finished product. To-day they make all kinds of silk including ribbons, velvets, plushes, brocades and damasks. Their exhibit, though it includes only twenty-six examples of their work, shows that we can make here faithful reproductions of the antique velvets, damasks and old tapestry effects of France and Italy, China, Persia, India and Japan, and this at a very moderate cost.

The Museum shows a few Japanese and Chinese costumes from the Rockwell Collection. Japanese brocades of the 18th century and earlier, and twenty remarkable reproductions of brocades of Italy and France from the 15th to the 18th centuries. These last were made by Tassinari and Chatel of Lyons, France, who have been notably successful in reproducing antique patterns in all their beauty.

The Balkan peasant costumes have been lent by Mr. A. Schorr, New York City.

Oriental Rugs

The following notes by Mr. Lau sufficiently explain the character, importance and interest of his collection.

The Oriental Rug, that beautiful product of the primitive hand looms of the great East, until comparatively recent times, was not considered as a work of art, which would rather improve with age and increase in value than deteriorate, but was known as merely an outlandish floor covering affected by the faddish and eccentric. Up to fifty years ago very few rugs were sent to this country, but those few were still made in accordance with old traditions and in the ancient designs; the wool of which they were made was dyed with the vegetable colors that might have been bright at the outset but were, with a few years of use, softened or rendered agreeable and pleasing to the eye.

In recent years the value of the imports to the United States have mounted into the millions of dollars. With

the increase of production, necessitated by the demand for oriental floor coverings, has come the commercialization of the product and the consequent deterioration in material, coloring, and design. The vegetable dyes which were obtained only through the exercise of care, patience and much labor, have given way to the anilines, which are easily procured and mixed. It is to be remarked, however, that many of the great firms who have subsidized the industry in certain centres of Arabic Turkey and of Persia have seen fit to produce fabrics in which the colors are stable, and have adopted processes of bleaching or artificial tone reduction of color, that leave the materials none the worse for their application. To the lover of the old rugs, however, these "made-to-order antiques" have but little charm and less art or intrinsic value.

In 1900, the Shah of Persia issued an edict forbidding the importation into Persia of any aniline dyes; this has done much toward improving the erstwhile deplorable conditions and has doubtless redounded to the credit of Persia as a rug-producing country.

Most of the fabrics that come out of the East on their arrival in the United States, unless they have already been treated, are subjected to a chemical treatment that reduces the strong tones of their colors and to "panning" which imparts a fine but temporary sheen or lustre to the pile. There are few firms that can chemically "wash" rugs without injuring the fabric and at the same time obtain satisfactory reduction of color tone; that this is true is made evident by an inspection of any rug merchant's stock. Select

the "washed" product and compare it with the genuinely old, and the lifeless color of the former becomes immediately apparent; the artificial lustre, too, differs greatly from that of the untreated rug; it resembles panne velvet in certain respects, but an old rug, which came by its sheen honestly, has a sparkle and shimmer that cannot be artificially produced.

The pile of oriental rugs is attached to the warp threads by knots, each knot encircling two warps; of these knots there are two recognized types—the Turkish or Giordez and the Persian or Sehna. After each row of knots has been attached to the warp, the weft threads are thrown across and the whole beaten down with a crude instrument resembling a handled comb. The pile is clipped long or short, in accordance with the custom of the weaver. Of the weft threads there may be one or more passing between each two rows of knots, as may be the custom or method of the weaver. The foundation may be of wool, cotton or silk, and the pile may be of wool, camel hair, goat hair, or silk. In some of the central Asian products wool, cotton and silk will compose the pile of one rug.

Rugs are of many sizes and uses. Prayer rugs, hearth rugs, runners or strips are the most generally used here. The prayer rug is distinguished from others by a pointed or flat arch form at one end, the arch being drawn in straight or curved lines; the hearth rug has its field pointed at both ends, the points as a rule resembling prayer arches; the runners are long and narrow pieces which the orientals place at sides of rooms.

Oriental rugs are divided into four principal groups:

Turkish, Caucasian, Persian and Turkoman; these groups are in turn subdivided into smaller groups which are named after provinces, cities or tribes. In the Turkoman products are generally included those of Beloochistan which, although resembling the former in general color scheme, have not adopted, except in rare cases, any of the designs found in the "Bokharas," Tekkes and "Kivas." It would be less misleading if this group were called the Central Asian, especially since the origin of the Beluchees has not been definitely established and their relation to the Turkoman tribes not proven.

In addition to these four general groups there are the Chinese rugs in which are included a number of central Asiatic weaves which show a markedly Mongolian influence—of the latter may be mentioned the Samarkand, Yarkland and Kashgar products.

SIEGFRIED LAU.

Catalogue of Oriental Rugs

All rugs not otherwise marked are lent by Mr. Lau.

Turkish

1. Anatolian Mat, size 1' 8" x 2' 8", Giordez knot, 80 knots per square inch; warp, weft and pile of coarse wool. This piece adequately illustrates the extremely poor quality of dyes sometimes met with in modern pieces. The back of the mat shows the original shade of magenta; this color faded under the action of light; the green is particularly offensive. A modern mat.
2. Hereke, size 2' 11" x 3' 10", Sehna knot, 110 knots per square inch; warp and weft of cotton, pile of wool, clipped short. This is a Turkish (Asia Minor) imitation of a Persian design. The colors are permanent. A modern rug.
3. Bergamo, size 2' 7" x 4' 5", Giordez knot, 49 knots per square inch, warp, weft and pile of fine wool. Attention is directed to the wide dyed webs at both ends of the rug, which is a feature found in the weavings of Turkestan. About thirty years old. (Lent by L. M. Laird.)
4. Bergamo, size 3' 0" x 4' 0", Giordez knot, 49 knots per square inch; warp and weft of cotton, pile of fine wool; the web at one end of rug has been worn away; the colors in this piece are of a quality that is not found in any of the modern Anatolian weaves—particularly in the modern Bergamos which bear no resemblance to these old pieces in any way. This rug is about fifty years old. (Lent by C. W. Oakley.)
- 4a. Turkish Towel Ends, size 11" x 38", embroidered in rose, light blue, green, lavender and gold and silver threads; this piece is made up of two towel ends sewed

side to side; these antique pieces are now quite a rarity; this one is about sixty years old. (Lent by G. W. Knight.)

Caucasian

5. Shirvan Mat, size 2' 2" x 2' 4", Giordez knot, 72 knots per square inch, warp, weft and pile of wool. This mat shows the instability of aniline dyes; this is made apparent by comparison of colors on back and face of rug. A modern mat.

6. Mosul Saddle Bags, size of each half 1' 6" x 1' 6", Giordez knot, 108 knots per square inch, warp, weft and pile of wool; main border carries the Kurdish vine and flower rendered geometrically; the two guard stripes show the angular S pattern. About forty years old.

7. Mosul, size 2' 9" x 5' 10", Giordez knot, 48 knots per square inch, conventionalized flower design placed in "mirror" or diaper pattern, wide camel hair band outside of single vine and flower border; this rug is shaded from end to end, a Kurdish character; it is not often that a design is so well balanced and symmetrically arranged as in this piece. Thirty years old.

8. Cabistan (Kuba), size 3' 3" x 9' 8", Giordez knot, 72 knots per square inch, warp, weft and pile of wool. One of the old rugs in which the colors have not "gone down"; the blue of the field is deep and seems transparent; the rose is not found in modern products. A clean cut design and a dignified fabric. About fifty years old. (Lent by R. M. Laird.)

9. Kazak Prayer Rug, size 3' 3" x 4' 8", Giordez knot, 52 knots per square inch; most dependable colors. A pile of fine lustrous wool and a symmetrical arrangement of the component parts of the design all con-

tribute toward making this an excellent example of the few good pieces that are seen on the market. About thirty years old.

9a. Soumak Saddle Bags, size of each half 1' 10" x 1' 10", all materials of wool, woven in flat stitch, seventeen warp threads per inch. The back, owing to the loose ends of yarn, presents an appearance similar to back of a cashmere shawl; therefore this weave is often erroneously called "Cashmere." About 1860-70.

9b. Soumak Saddle Bag Half, size 1' 0" x 1' 6", all materials of wool woven in the flat stitch. This bag is of considerable age; the double bush or tree form in the field is not used in modern products of these weavers. About 1820.

9c. Daghashtan, size 3' 6" x 4' 5", Giordez knot, 70 knots per square inch, warp of parti-colored wool, weft of dark wool, pile of wool clipped quite short. The colors are of good quality and the design appears to be clean cut due to the good weaving. This piece, although not over twelve years old, is proof of the contention that good pieces of comparatively modern manufacture may still be procured. (Lent by G. W. Knight.)

Persian

10. Sehna Khilim, size 4' 2" x 6' 8", woven in flat stitch, of wool. The design usually seen in this weave is the Herati; in this piece the weaver has discarded that design in favor of the flowering bush form. About twenty-five years old.

11. Shiraz Saddle Bag Half, size 1' 0" x 1' 6", Giordez knot, 96 knots per square inch, warp, weft and pile of fine wool; the pile is very lustrous; the embroidered

design across the end is a characteristic of Shiraz weaving. About 1835-40.

13. Kurdistan, size 3' 8" x 8' 2", Giordez knot, 42 knots per square inch; the design is an old Kurdish one, the Mina Khani, in fine colors on a dark brown field; the unsymmetrical arrangement of the whole design and the detached figures in various parts of the field would indicate a nomad product. All of the dyes are fine quality; the very rare rugs of this type have a blue field. The weft of this rug through a space of eighteen inches of its length is of cotton. About thirty years old.

13a. Bijar, size 3' 8" x 7' 11", Giordez knot, 70 knots per square inch, warp, weft and pile of wool; a very heavy piece, shaded rose field with modern rendition of the Mina Khani; main border has the white ground which is quite usual in this weave; the two guard stripes have the Kurdish vine and flower; note the light appearance of the lower end of the rug due to the light color of the figure outlines. This piece is about six years old. (Lent by G. W. Knight.)

Turkoman (Central Asiatic)

14. "Bokhara" (Tekke) Tent Bag, size 1' 5" x 3' 6", Sehna knot, 253 knots per square inch, warp, weft and pile of wool; shows typical elongated "Bokhara" octagons, a manner of rendition attributed to the Yomud tribes of Turkestan. About fifty to sixty years old.

15. "Bokhara" (Tekke) Tent Bag Top, size 1' 0" x 2' 4", Sehna knot, 364 knots per square inch, warp and weft of wool, pile of wool, silk and cotton, cotton being used for a cream effect; the old rose outlines and fillings are silk. This piece is about one hundred years old.

Bogolubow in his "Tapis de l' Asie Centrale" attributes this design to the Yomud tribes of Turkestan; it is probably the figure from which the elongated octagon shown in number 14 has been developed. Beginning of 19th century.

16. "Bokhara (Tekke), size 2' 7" x 3' 9", Sehna knot, 144 knots per square inch; this is a comparatively new piece but shows the fine red field found in many of the old examples; the wool of the pile is quite soft and for a new piece possesses considerable lustre. About fifteen years old.

17. "Bokhara" Mat, size 1' 7" x 2' 1", Sehna knot, 190 knots per square inch, the pile is of soft lustrous wool and quite thick; the bright colors together with the white ground of the border are characteristic of the Yomud weavings. About thirty to forty years old.

18. "Bokhara" (Tekke) Tent Bag, size 11" x 2' 7", Sehna knot, 377 knots per square inch, pile of good wool clipped short; the elongated octagons and intermediate figures are connected by perpendicular lines; this piece was washed with soap and water which caused the very bright red in the small areas to "run." About fifteen years old.

20. "Bokhara" Bag, size 2' 6" x 3' 11", Sehna knot, 160 knots per square inch, fine wool and deep pile, typical Yomud raspberry red field with elongated octagons and intermediate Yomud devices in light and dark blues and yellows; the two guard stripes carry the "running latch hook" in Yomud rendering; the large figures in the lower end are very much conventionalized flowers and stalks. About 1870.

21. Beloochistan, size 3' 0" x 4' 0", Sehna knot, 63 knots per square inch, warp, weft and pile of wool, pile clipped short; note the shading from end to end

of rug extending even to the elaborated webs at each end. About thirty years old.

22. Beloochistan Prayer Rug, size 2' 2" x 3' 2", Sehna knot, 54 knots per square inch, warp, weft and pile of wool. This is one of the types in which blue, instead of red is used for the field color. Not over twenty-five years old.

23. Beloochistan, size 2' 8" x 4' 3", Sehna knot, 54 knots per square inch, warp, weft and pile of wool. This rug gives the effect of a leopard skin, due to the light buff coloring of the field and the brown of the angular "pears." The webs in this piece are not elaborated as in most other examples. This rug has been subjected to chemical treatment. Is probably not over fifteen years old.

24. Beloochistan Saddle Bag Half, size 1' 3" x 1' 3", Sehna knot, 70 knots per square inch, warp, weft and pile of wool. This is another of the older types in which blue is used as a field color; a very lustrous piece. About twenty years old.

25. Beloochistan, size 3' 0" x 5' 2", Sehna knot, 90 knots per square inch, warp, weft and pile of wool; the pile is quite lustrous; the design is rather unusual and is reminiscent of the Persian. The ground color of the field is a fine blue. The greens are rarely found in latter-day products. Fifty years old.

26. Beloochistan, size 3' 1" x 4' 9", Sehna knot, 70 knots to the square inch; the sides were originally selvaged but were so worn that it was necessary to cut away the outer guard stripe and newly overcast the edges; the web at one end which has been converted into a fringe was striped like the remaining web. This design is an old one and is sometimes called "The road to Mecca." About forty years old.

27. Beloochistan Mat, size 1' 9" x 2' 8", Sehna knot, 104 knots per square inch; the pile is clipped quite short and is very lustrous; the end webs have been considerably elaborated; one of these carries the star which is so often found in the products of Caucasia. About sixty years old.

28. Beloochistan Mat, size 2' 1" x 2' 10", Sehna knot, 77 knots per square inch; the field color of deep brown on which are arranged tarantula forms in various reds and blues; rather wide webs in proportion to size of mat; note the similarity of figures in field to those in the "Bokhara" No. 17. About forty years old.

29. Beloochistan Mat, size 1' 9" x 2' 7", Sehna knot, 80 knots per square inch, warp and weft of wool, field of wool and camel hair pile is clipped long. The colors are good. About twenty years old. (Lent by F. C. Heiles.)

Cashmere

30. Cashmere Shawl, size 5' x 5', of fine wool, warp threads of silk; this is not the usual design seen in the products of cashmere, but shows a similarity to the old Kirman (Persian) saddle cloths. Purchased in Vienna in 1810.

31. Cashmere Shawl (one quarter of the original shawl), size 2' 6" x 3' 5", of fine wool, warp threads of silk; stability of vegetable dyes is beautifully illustrated in this piece, for it has been washed with soap and water times without number and has been subjected to direct sunlight during the past five years; the design is the one commonly met with in shawls; purchased in 1840 in Berlin; the small panels in border resemble prayer rug designs.

32. Cashmere Shawl, size 9' x 9', very fine quality wool, silk warp, plain centre of fine red with intricate border. Brought to the United States in one of the old trading vessels plying between this country and the Orient prior to 1840. (Lent by Miss Mary Creighton.)

33. Cashmere Shawl, size 5' x 9', fine wool, silk warp, small centre in black, with "river loop" design all over, small panels in outer border. (Lent by Miss Mary Creighton.)

34. Royal Kashan, silk, size 4' 7", Sehna knot, 440 knots to the square inch. Warp of silk, weft of cotton, pile of silk. Prayer rug design, of columns supporting the arch, trees of life on a cream field. There are 1,911,800 knots in this rug and it would take one person nearly eight years to weave it. A modern product. Lent by L. Bamberger & Co.

35. Bezalel Rug, size 4' 3" x 2' 3". Made by the pupils of the Bezalel School in Jerusalem. Seven candlestick design. Border of Hebrew letters spelling Zion. The six-pointed star in the base of the candlestick represents the shield of David. Property of the Museum.

